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AND MUSICAL VISITOR.

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JOURNAL OF MUSIC.

RELIGIOUS.

Musical Commentary.

(CONTINUED.)

Song of Moses.

Exodus 15: 1.

"Then sang Moses and the children of Israel this song unto the Lord, and spake, saying, I will sing unto the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea," &c.

(It will be seen that the song continues to verse 19.)

Then sang Moses and the children of Israel this song] POETRY has been cultivated in all ages, and among all people, from the most refined to the most barbarous; and to it principally, under the kind providence of God, we are indebted for most of the original accounts we have of the ancient nations of the universe. Equally measured lines, with a harmonious collocation of expressive, sonorous, and sometimes highly metaphorical terms, the alternate lines either answering to each other in sense, or ending with similar sounds, were easily committed to memory, and easily retained. As these were often accompanied with a pleasing air or tune, the subject being a concatenation of striking and interesting events, histories formed thus, became the amusement of youth, the softeners of the tedium of labour, and even the solace of age. In such a way the histories of most nations have been preserved. The interesting events celebrated, the rhythm or metre, and the accompanying tune or recitative air, rendered them easily transmissible to posterity; and by means of tradition, they passed safely from father to son, through the times of comparative darkness, till they arrived at those ages in which the pen and the press have given them a sort of deathless duration and permanent stability, by multiplying the copies. Many of the ancient historic and heroic British tales, are continued by tradition, among the aboriginal inhabitants of Ireland to the present day; and the repetition of them constitutes the chief amusement of the winter evenings. Even the prose histories, which were written on the ground of the poetic, copied closely their exemplars; and the historians themselves were obliged to study all the beauties and ornaments of style, that their works might become popular; and to this circumstance we owe not a small measure of what is termed refinement of language.—How observable is this in the history of Herodotus, who appears to have closely copied the ancient poetic records, in his inimitable and harmonious prose; and

that his books might bear as near resemblance as possible, to the ancient and popular originals, he divided them into nine, and dedicated each to one of the muses. His work therefore seems to occupy the same place between the ancient poetic compositions and mere prosaic histories, as the polybe does between plants and animals. Much even of our sacred records, is written in poetry, which God has thus consecrated to be the faithful transmitter of remote and important events: and of this, the song before the reader is a proof in point. Though this is not the first specimen of poetry we have met with in the Pentateuch, see Lamach's speech to his wives, Gen. iv. 23, 24. Noah's prophecy concerning his sons, chap. ix. 25—27, and Jacob's blessing to the twelve patriarchs, chap. xlix. 2—27, and the notes there; yet it is the first regular ode of any considerable length, having but one subject; and it is all written in hemistichs, or half lines, the usual form in Hebrew poetry; and though this form frequently occurs, it is not attended to in our common printed Hebrew Bibles, except in this and three other places, Deut. xxxii. Judg. v. and 2 Sam. xxii. all of which shall be noticed as they occur. But in Dr. Kennicott's edition of the Hebrew Bible, all the poetry, wheresoever it occurs, is printed in its own hemistich form.

After what has been said, it is perhaps scarcely necessary to observe, that as such ancient poetic histories commemorated great and extraordinary displays of providence, courage, strength, fidelity, heroism, and piety; hence the origin of epic poems, of which the song in this chapter is the earliest specimen. And on the principle of preserving the memory of such events, most nations have had their epic poets, who have generally taken for their subject the most splendid or most remote events of their country's history, which either referred to the formation or extension of their empire, the exploits of their ancestors, or the establishment of their religion. Hence the ancient HEBREWS had their *Shir ha Mosheh*, the piece in question; the GREEKS their *Ilias*: the HINDOOS their *Mahabarat*; the ROMANS their *Eneis*; the NORWEGIANS their *Eda*; the IRISH and SCOTCH their *Fingal* and *Chronological Poems*; the WELSH their *Taliessin* and his *Triads*; the ARABS their *Nebiu-Namch* (exploits of Mohammed) and *Hamleh Heedry* (exploits of Aly); the PERSIANS their *Shah Nameh* (book of kings); the ITALIANS their *Gerusalemme Liberata*; the PORTUGUESE their *Lusiad*; the ENGLISH their *Paradise Lost*; and in humble imitation of all the rest, (*etsi non passibus aquis*), the FRENCH their *Henriade*.

The song of Moses has been in the highest repute in the church of God from the beginning: the author of the *Book of Wisdom* attributes it in a particular manner to the wisdom of God; and says that on this occasion, God opened the mouth of the dumb, and made the tongues of infants eloquent; ch. x. 21. As if he had said, Every person felt an interest in the great events which had taken place, and all labored to give Jehovah that praise which was due to his name. "With this song of victory over Pharaoh," says Mr. Ainsworth, "the Holy Ghost compares the song of those who have gotten the victory over the spiritual Pharaoh, the beast (Antichrist) when they stand by the sea of glass mingled with fire (as Israel stood here by the Red sea) having the harps of God (as the women here had timbrels, ver. 20.) and they sing the song of Moses, the servant of God, and the song of the Lamb, the Son of God." Rev. xv. 2—4.

I will sing unto the Lord] "Moses begins the song, and in the two first hemistichs states the subject of it; and these two first lines became the grand chorus of the piece, as we may learn from ver. 21."—CLARK.

On the 20th verse of the same chapter the same writer has an interesting paragraph.

A timbrel top, the same word which is translated tabret, Gen. xxi. 27.

And with dances] meholoth. Many learned men suppose, that this word means some instruments of wind music, because the word comes from the root *chalal*, the ideal meaning of which is, to perforate, penetrate, pierce, stab, and hence to wound.—Pipes, or hollow tubes, such as flutes, or hautboys, and the like, may be intended. Both the Arabic and Persian understand it as meaning instruments of music of the pipe, drum, or sistrum kind, and this seems to comport better with the scope and design of the place, than the term dances. It must however be allowed that religious dances have been in use from the remotest times; and yet in most of the places where the term occurs in our translation, an instrument of music, bids as fair to be its meaning, as a dance of any kind. Miriam is the first propheteess on record; and by this we find that God not only poured out his Spirit upon men, but upon women also; and we learn also that Miriam was not only a propheteess, but a poetess also, and must have had considerable skill in music, to have been able to conduct her part of these solemnities. It may appear strange, that during so long an oppression in Egypt, the Israelites were able to cultivate the fine arts; but that they did so, there is the utmost evidence from the Pentateuch. Not only architecture, weaving, and such necessary arts, were well known among them, but also the arts that are called ornamental, such as those of the goldsmith, lapidary, embroiderer, furrier, &c. of which we have ample proof in the construction of the tabernacle and its utensils. However ungrateful, rebellious, &c. the Jews may have been, the praise of industry and economy can never be denied them. In former ages, and in all places even of their dispersions, they appear to have been frugal and industrious, and capable of great proficiency in the most elegant and curious arts; but they are now greatly degenerated.

That there was congregational singing on the occasion to which the song of Moses relates, there can be no doubt. Nearly all of this immense host were singers, and many of them played instruments of music. Added to this, the miraculous deliverance of Jehovah inspired the highest sensations of joy and praise. Here it seems they used instruments of music in the performance of this most devout and memorable song of praise to the Almighty One. It is as true now as ever, that all kinds of instruments which are suitable as accompaniments for the voice, may with all propriety be used in the songs of the sanctuary. The church organ is indeed nothing more nor less than a mechanical band on a magnificent scale, inferior to a suitable number of single performers, well skilled, except in the majesty of its bass. Take twenty-five good instruments and seventy-five experienced singers—all pious—and you would have music which in no respect could be reached by the organ.

However, in the present low state of instrumental music, the organ is found the best, since common players make little else than jargons. Still, instrumental music should be encouraged for common and religious purposes, with the hope of better things in times to come.

From Genesis to Revelation, there is much evidence of the propriety of the use of instruments in the worship of God, as there is of the usefulness of vocal music. The language of heaven is the "voice of harpers harping with their harps;" singing "the song of Moses and the Lamb." This song we know was first sung with musical instruments accompanying.—Succeeding ages in the worship of God did not change the order or fashion of things. That it will be sung again, together with the "new song" "of the Lamb," with instruments, we learn as above. It cannot therefore be improper to use instruments of music at the present day in the sanctuary, under proper regulations of course.

[TO BE CONTINUED]

ITEMS.



Music in Boston.

Music continues in the public schools under the superintendence of Mr. Mason, and we rather fear that the matter of teaching is managed in a sectarian manner. Mr. Mason is a Congregationalist, and every school, or the teaching of music in every school, is in the hands of Congregationalist teachers, except one, and he, a Unitarian—Mr. Baker, who was for some cause dismissed.—But the hornets flew around and he was restored. The teachers are all employed by Mr. Mason, and we do not think that there is much effort made to secure men the most experienced, but rather such as are pledged to one narrow system of teaching, and such as will sell one man's books—such as are under one man's thumb.

There are certainly Methodist and Baptist teachers, and such as make no particular religious professions, who are truly able and competent to teach, but they are not employed. The City Council probably will not long allow this monopoly. In this way, music must ultimately die or dwindle into insignificance, as there is nothing to inspire the ambition of the teachers. Let the teachers of music be employed as the other masters are, and we should in the first place have applications from the best talent in the country, and doubtless the best men would be employed. Taking their own plan of instruction, and inspired with a praiseworthy ambition, we should see music in the public schools approach a standard of perfection. This it never can do so long as the crippling monopoly is allowed, which we verily believe blasts the progress of the cause.

SINGING SCHOOLS. There appear to be more singing schools the present year than there have been for several years past. More in that line is being done in the city, and more in the country than formerly.

OLE BULL. This celebrated violinist draws large houses.

THE HANDEL AND HAYDN SOCIETY are in a flourishing condition, and continue to get out the heaviest and most magnificent music.

The Shell of the Boston Academy has swallowed up the Musical Education Society, i.e., the latter Society under Mr. Webb are to do all the work, and somebody else will monopolize all the praise, *probably*. The Teacher's class for next year will doubtless sing small. New York will certainly bear off the palm.

NEW SINGING BOOKS. Messrs. Hastings and Bradbury's Collection, the "Psalmist," is about taking the place of other books in the city. One of the largest societies in this city have, by a large committee, given preference to the New York Collection, having become tired of the monotony and German chorals of the Boston Academy's books.

New Singing School,

At the MARLBORO' CHAPEL.—10 lessons. Open every Monday evening, by the Editor. Persons can attend one evening GRATIS.

Pay the Postage.

We long since made it a standing rule not to take letters from the Office, whereon the postage was not paid, unless they contained money.

WILLIAM L. BALDWIN, Agent for Coos Co. N.H. Mr Baldwin will act as agent for the "Journal of Music," as extensively as may be in his power, not of course excluding others who may be disposed to do the same.

Remarks on

The Musical Convention in Boston, &c., by G. W. LUCAS;—28 pages octavo. The publishing of the facts contained in these pages have been received by prominent individuals in the city with much gratification. They touch a thousand strings that vibrate in unison. To the general truth of them, hundreds can bear testimony. It has been hinted by one or two time-serving hirelings, that Mr Lucas would not write on the subject. But in this matter he has shown himself a MAN, free from the shackles of one-man-power. We fully approve of the pamphlet in main, and can say with others the half has not been told. The bare truth was probably too revolting, and Mr Lucas probably has, on that account, given the most favorable impression of the matter.

Should any one say that this was an individual attack, he will mistake its object which seems to be, to glance at some of the evils, or influences which have contributed to break up the design of the American Musical Convention. In doing this, "selfishness," "duplicity," and "intrigue" has partially been exposed, as it appears. Several heads have been wounded.

We are heartily glad to see something that appears like breaking up the musical monopoly of any individual, who though in many respects worthy of praise, in this, has exercised an influence to crush all who would not submit to a servile tyranny.

FEDERAL STORE, N. Y., }
September 25th.

"Oakley Bockee is dead."

Short indeed is the above notice of one of our subscribers furnished by the P. M. of that place. He doubtless received our notice of the death of one of our subscribers some time since. We know nothing of his character. Whose name will next appear in a similar manner. May we all, dear friends, make a right improvement of this dispensation.

MR. MERRIMAN will bear in mind that he ordered his paper to be sent to Nassau, N.Y., of course he could not expect it sent to his present residence. It will come right now.

MR. CHARLES GRIFFITH, P. M. Mr. Griffith should have his request, were it in our power. The words to which he alludes are not within our reach. They are not in the Harp.

CONTRIBUTORS OF MUSIC. Let not our friends who have written music and sent it on for publication in the Journal of Music suppose that we are unwilling to print it. We have now a number of very good pieces on hand, promised some time since, and hope soon to find opportunity to make a few corrections and publish. We presume that no one would wish his music published containing errors, even of a slight character. We are glad to have friends send in their contributions.

THE EDITOR. The Editor of this paper has lately taken the Organ at the Marlboro' Chapel.

Two Baptist Societies in this city have commenced a systematic course of instruction for all the congregation, old and young.

Gleanings of the Musical Exercises in August 1844.

Our readers have been made acquainted with the fact, that there were two Musical Conventions and two classes the present year. The one class under Messrs Baker and Woodbury; the other by Mr. Mason. Connected with the former was a daily meeting of about two hours, of the members of the class and others, for the discussion of questions, &c.

Distinct from Mr. Mason's class, though at the same time and place, i.e., meeting on the same day, at different hours, was another convention, and perhaps, if the truth is told, the two conventions and two classes are considered rather in the light of two parties, like for instance, the Whigs and Democrats.—Though there has been as yet, but very little sparing.

The Convention connected with Messrs. Woodbury and Baker's class has the name of "The National Musical Convention;" the other is called "The American Musical Convention." The records of the American have been furnished in past numbers.

In Mr. Mason's remarks to the class, some things were said which were useful, though to teachers who have had a little experience, not many things that were new. The monotony of these lectures from year to year is such, that only now and then one of the old teachers attend. Since 1841, the Convention has diminished nearly one hundred.

The present year, the exercises of the class

were conducted by Mr. Mason, teacher of the Elements; by Mr. Johnson, teacher of Harmony; by Mr. Webb, teacher of taste, style, &c.; by Mr. Root, on Song Singing and the Voice.

Mr. Webb, it seems has gone down one notch in the gradation of names and on the subjects taught. This seems to carry the idea to the public, that Mr. Johnson learned more in a year in Germany than Mr. Webb had acquired by many years hard study. We cannot think that Mr. Webb, or his friends would be willing to admit this, it therefore seems that another reason has operated.

There is occasionally a man who, goaded by certain motives, reduces to supreme subjection this one and that one. Nor do they dare move otherwise than he commands. We do not know in some cases whether the abuser for grasping unjust power, or the abused for submitting to inferior authority is most to blame.

In the first lecture on the elements of music it was remarked, that "where we had Length, Power, and Pitch, we had a Musical Sound."

This is not strictly true, since a sound possessing all these distinctions is not *musical*, unless the quality of the sound be of the proper kind. There are some voices so exceedingly harsh and nasal, that they are entirely incompetent to produce music. And there are others equally disagreeable on other accounts.

Again it was said "that if a sound was made by a bear, it was a musical sound." This is an assertion which we should have thought it scarcely possible for the lecturer to have made. Bears make sounds, but we have yet to be convinced that they are musical. One writer speaks of the music of frogs, which means, probably, about as much as the remark above quoted.

"Some teach us," said he, that there is another distinction in musical sounds; but that was not true."

More than probable he referred to the analysis of departments in the "Vocal School," which makes a fourth and very important distinction in musical sounds—relating to the quality of tone. For tones or sounds may have pitch, force, and length, and yet not be musical in the strict sense of the term. We talk of the Music of Nature, in referring to all the audible sounds that salute the ear. But these, or many of these are not musical in the sense that the voice well cultivated, or a good instrument is musical.

Again, "There are but three properties in Musical Sounds." How foolish it is for a lecturer to try to stuff down his limited notions of things, because he may wish to control every body and every thing,—and because, having stated a thing once, whether right or wrong, to stick to it even at the loss of his reputation. It is a property of a musical sound to harmonize with other musical sounds.—Proper quality is essential to a truly musical sound. A musical sound must alone, or in combination, be agreeable or gratifying to the ear. If he had said that he had arranged the instructions which he gave in the elements of music under three departments only, it would have been well. But to say that others are wrong who have arranged the elements under more departments, and can teach him his A. B. C's in every department of science, is to say the least, a little bombastic.

Hear his criticism on the article *the*.—"Praise the Lord, for he is good." "Not praise *thee* Lord, nor *this* Lord, but praise *thou* Lord; the same as in mercy," i.e. *e* should have the same sound as in mercy—so he said. "Common sense would dictate the correctness of this."

Probably his common sense is his only standard.—and the common sense of others and the literature of the age, he thinks must bow in humble obedience. It is entirely a false theory that *the* should be pronounced *thee* before vowels, and *thur* before consonants. The sound should be the same in all cases—except that it is not heard so distinctly before consonants as before vowels. To pronounce *thur* when literary men always pronounce it *the*, must indicate ignorance, or willfulness to establish an individual notion. Teachers of music may be assured, that if they say *thur* Lord and *thur* man and *thur* woman and *thur* house and *thur* gentlemen and *thur* lecturer, they will be regarded as ignorant. We therefore advise all who would avoid being regarded as quite uneducated, as ignorant—to pronounce the as every body does—the.

From the Star of Bethlehem.

Music.

BY JAMES LOMBARD.

There's music in the little brook,
That sings so sweet and low
To flowers that bend their tiny head,
To see themselves below.

There's music in the cheerful note
Of birds in yonder tree,—
Their song is one continued strain
Of pleasing melody.

There's music in the roaming breeze,
That gently parts the hair,—
In it we hear the voices of
The cherished ones that were.

There's music in the drowsy tones
Of the "little busy bee,"
Humming to the flowers all day
A soothing lullaby.

There's music everywhere on earth,
Where'er there's joy or love;
It is a feeble echo from
The spirit-land above.

Communication.

Millerism in Boston about the 22d of October.

DEAR SIR:—Having heard much of the excitement among the Second Advent people, or Millerites, more commonly called, I was induced a few days since to attend one of their meetings in this city. They occupy a large shell, the appearance of which without and within is in all respects peculiar. It has received the name of the Tabernacle, and is said to accommodate about four thousand people. It was filled to overflowing, and the scene, as I looked around upon this little multitude, was truly pitiable. Here were young men and maidens, old men and children, promiscuously seated, awaiting in sad suspense. Mothers were trying to hush the cries of their little infants; fathers, with their children around them, were listening with profound attention to the words of their new prophet.—Anxiety and concern were depicted upon every countenance. Believers had come from various parts of the country, some having left their business and their homes, had come on their last pilgrimage, with their children, to remain until they should leave these sublunary scenes in triumph. The substance of the exhortation was, that believers should be faithful and wait patiently, for in a few days they would meet in a better country to receive their reward. Witnessing such infatuation, I returned home with a feeling of pity rather than of ridicule. The meetings continued until the noise and opposition from the mob, which daily grew more numerous, obliged them to break up quite unceremoniously.

More recently things are very still. Leading individuals have acknowledged themselves in error. You can make such use of the foregoing scrawl as you please.

Yours truly,

J. P.

Vocal.

CONGREGATIONAL SINGING. Two congregations, one in this city and one in our immediate vicinity, have lately given up in despair their experiment of congregational singing, and have formed again a regular choir. We do not conceive how our good friends at Federal Street could have gone back so far in the history of church music as to appoint a man to stand under the pulpit and lead the congregation. We are glad that they have renewed the choir. Now let them get up a yearly school and make it accessible by all the congregation. Let the choir be continued, and when the congregation can sing with them, let them do so.

It is amusing to see what vacillations there are in regard to this matter. It is ridiculous that men of common sense should not at once see that congregations cannot sing as such without instruction.

NOTE.

Some of the following Exercises are the same as we published a year since. Experience teaches us the great value of such examples and practice.

THE SINGING SCHOOL.

With such questions and exercises as will lead a teacher in his instructions.

Sing the syllables to the figures in all cases.

DEPARTMENTS.

The elements of music are embraced by how many departments? Ans. Rhythm, Melody, Dynamics and Musical Elocution—in all four.

Scale Introduced.

[If the teacher has a piano he can play a harmony to the scale and exercises. If not, sing them without.]

1 2 3 4 5 6 7 8
do re mi fa sol la si do

RHYTHM.

Different Kinds of Time and Measure.

How many kinds of Time? Ans. Common and Compound. State the different measures in common time? Ans. Double, Triple and Quadruple. State the measures in compound time. Ans. Compound Double, Compound Triple, and Compound Quadruple. How many parts and beats in each? Where is the accent in each.

TIME TABLE.

Common Time.

D. M. T. M. Q. M.
1 2 3 1 2 3 4

Here between the explanation of Common and Compound time, introduce and sing some of the exercises which follow.

Compound Time.

C. D. M.	C. T. M.	C. Q. M.
2 beats.	3 beats.	4 beats.
123456	123456789	123456789 10 11 12
Parts	Parts	Parts.

What are the marks drawn down between the measures? How many kinds of bars? What are the spaces between the single bars called? What is the use of single bars? Of double bars? How do we keep time in singing? How count and describe double measure? Triple? Quadruple? &c. What kinds of measure are mostly used in sacred music? What in instrumental?

Staff.

Here are five lines on which music is written, usually called the STAFF.

The Teacher will write such of the following exercises on the staff as he may please: Say nothing about letters or clefs at present, and do not confine the place of one to any particular line or space.

Added lines
Five lines.
Four spaces.

Added lines.

Questions. How many lines? How many spaces? How many degrees? When more than five lines are necessary, what do we do?

MELODIC EXAMPLES IN DIFFERENT MEASURES.

Sing very slowly at first, until they are well learned, and vary the pitch of the key for variety.

Double Measure.

Prolong the sounds before the dash, to make out the time.

(1) 1 1 | 1 2 | 3 3 | 3 4 | 3 3 | 2 2 | 1 3 | 1—||
(2) 1 2 | 3 3 | 4 3 | 2—|| 4 3 | 2 4 | 3 2 | 1—||
(3) 3 3 | 2 2 | 1 2 | 3—|| 4 4 | 2 4 | 3 2 | 1—||
(4) 3 4 | 5 5 | 4 4 | 3—|| 4 3 | 2— | 3 2 | 1—||
(5) 1 1 | 3 3 | 2 2 | 4—|| 3 1 | 2 4 | 3 2 | 1—||

3 5 | 1 4 | 3 2 | 1—|| 2 5 | 1 3 | 5 4 | 3—||

1 2 | 2 3 | 4—|| 3 2 | 1 2 | 3—|| 4 4 | 3 3 | 4 3 | 2—||

1 2 | 3 1 | 3 1 | 3—|| 1 3 | 1 3 | 1 3 | 1—||

T. M.

(1) 1 1 1 | 2 2 2 | 3 3 3 | 2—|| 3 3 3 | 4 4 4 | 3 3 2 | 1—||

(2) 1 1 2 | 3 3 4 | 5 4 3 | 2—|| 4 3 2 | 3 4 5 | 1 1 2 | 1—||

(3) 3 3 2 | 1—3 | 2 3 4 | 3—5|| 1 1 2 | 3 5 3 | 4 3 2 | 1—||

(4) 3 4 3 | 2—3 | 4 3 2 | 1—5|| 4 4 4 | 3 2 1 | 2 3 4 | 3—||

(5) 3 1 3 | 5 3 1 | 2 5 5 | 5—|| 4 2 4 | 3 1 3 | 4 3 2 | 1—||

(6) 1 1 2 | 3—1 | 4 4 3 | 2—4|| 3 4 5 | 6—5 | 4 3 2 | 1—||

(7) 1 2 3 | 1 2 3 | 1 2 3 | 4—|| 3 2 1 | 3 2 1 | 2 1 2 | 1—||

Quadruple Measure.

D. C. indicates that the tune ends with the first part.

(1) End, D. C.
1 2 1 2 | 3 2 1—|| 2 3 2 3 | 4 3 2—||

(2) End, D. C.
1 2 1 2 | 3 2 3 | 2—1—|| 2 3 2 3 | 4 3 4 | 3—2—||

(3) 1 1 2 2 | 3 3 2—|| 3 3 4 3 | 4 4 3—|| 4 4 3 4 | 3 2 1—||

(4) 1 2 3 4 | 3 2 1—|| 2 1 2 3 | 4 3 2—|| 3 4 3 4 | 3 2 1—||

(5) 1 3 2 4 | 3 2 3 1|| 3 2 4 | 3 2 1—||

(6) 1 2 3— | 1—3— | 2 3 4— | 2—4— | 4 3 2— | 4—2— |
1 2 1—||

Rules for a Singing School.

1. Be punctual at the hour appointed.
2. Pay strict attention to the teacher's instructions.
3. Avoid whispering and every thing which will make the least disturbance to the school.
4. Inform the teacher of unruly individuals.
5. Bear in mind that to waste time or not to make the best improvement of every opportunity, is a sin for which we must give account.

S. B. GOODNOW at Milford, Mass. Br. Goodnow, it will be seen, is now located at Milford, and settled as the Pastor of the Church.

From the Register.

Grafton County Musical Convention.

LYME, Oct. 10, 1844.

MR. EDITOR,—It is truly pleasant, amid the excitement of the times, to attend a public meeting for other than party purposes, especially one where we all have an equal interest, and when all take an active part.—After a week of dull and rainy weather, we have been favored with two days of delightful sunshine, such as are rare at this season. There is a melancholy beauty about the scenery on such days as these, when nature seems to resume a smiling aspect for a little time, before cold winter closes up the year. In such a season we came up here, from our various employments, from every part of the country, to our Annual musical festival.

The Convention was opened at 10 o'clock, A. M. on Wednesday, when the officers for the ensuing year were elected, and the exercises for the present meeting determined on, after which the remaining part of the forenoon was occupied in singing. At 1 o'clock, P. M. the Convention met to hear an address from the President, Rev. Mr. Robbins. The speaker took a brief survey of the history of sacred music, in Jewish worship, and among the early Christians, explaining its character, and the place it occupied in religious worship. He spoke of its present condition, and the state of classical education in our midst, and pointed out the way in which it is to be improved. Much of the address was highly practical, and since it is to be published, it is hoped it will be extensively read throughout the country. It was proposed by the Committee, to have a Concert in the evening, at which music by the best composers, should be performed, both to vary the exercises of the Convention, and show the power of music in a department differing a little from church psalmody. All who were able to sing certain clauses selected by the Committee, repaired to a Hall for rehearsal, and the Convention continued its session till the hour of adjournment for tea.

At an early hour in the evening, the meeting house was filled to overflowing, and the Concert commenced at 7 o'clock.

The music was performed with spirit and accuracy beyond what was anticipated, and showed that musical education can be carried beyond the ordinary singing-school practice, and that the best compositions of Handel, Haydn and Mozart, can occasionally be performed at our musical festivals away among the hills of New Hampshire.

THURSDAY,—10th.

Convention assembled this morning at 9 o'clock, was opened by prayer, by Professor Brown, of Hanover. A question was proposed by the Chairman of the standing Committee, designed to elicit remarks, as to the best method of conducting the meetings of this body. On this subject Professor Brown, in some highly interesting remarks said that the meeting itself could best interest those who attend, and that measures ought to be taken to secure a full representation from every town in the County, that the doings of the Convention be published, and scattered through the County, and that all should interest themselves personally in the subject.

A Committee was chosen to prepare a report of the doings of this meeting, and request a copy of the President's address for publication. Most of the day was spent in singing church music, chants, &c, interspersed with criticisms and remarks.

A series of resolutions was presented, and adopted, which will be published. One offered by a member, expressing the gratitude of the Convention for the hospitality of the people of Lyme, was heartily adopted, for the large number of strangers present were entertained with a cordiality they will not soon forget.

The good feeling, and great unanimity in the deliberations of the Convention, is a noble refutation to the oft reproach that discord ever dwells among singers, for nobody of any importance came to, or went from the Convention, but with the kindest of feelings; and the utmost harmony pervaded every session, and the remark of one of its most active members was an expression of the feelings of many, "that he would like to stay at one meeting so long as just to have time to go home, and seasonably get to another!"—The objects of the Convention being to secure a more perfect performance of sacred music, as a part of religious worship, it is pleasant to know that more than 300 singers came up to our meeting this year, and that each succeeding meeting is more fully attended than the last.

Organ.

The great Organ for Trinity Church, in the city of N. York, now building by Mr Henry Erben, will be by far the largest in this country. The case which is to contain the mechanism, will be 63 feet high, 27 feet wide, and 32 feet deep.

There are to be four separate Organs, known by the names of the Great Organ, the Choir Organ, Swell, and Pedals, respectively. Of draw-stops, there will be forty-three, of which eleven are mechanical stops. The diapasons will be numerous and heavy. The gross weight of the whole will be about 40 tons, and the cost will be \$10,000.

[Register.]

Sacred Music.

MR. HASTINGS, of N. York, has spent several days, of late, in Cambridge, Salem, and Grandville, N. Y., and Pawlet, Vt., attending Conventions for promoting the interest of sacred music and Christian Psalmody. His lectures and instructions on these occasions have been marked with great intelligence and appropriateness, and has given to many minds their first just and enlightened views upon the nature and object of Christian Psalmody. If these views shall prevail, as I think they ought and will, the manner and spirit of conducting "THE SINGING" in our churches, must experience a great revolution. It is to be hoped that the visits of Mr H. to our churches upon so important an errand, may be repeated.

[Vt. Chron.]

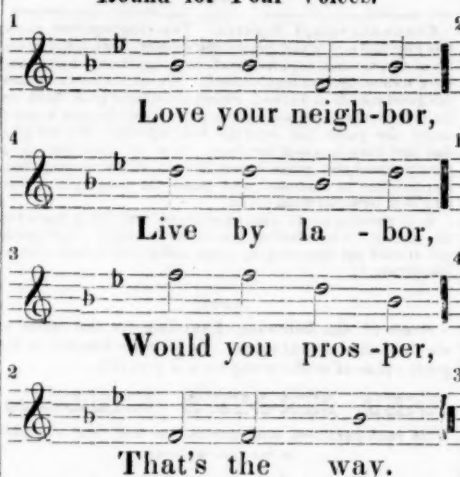
Handel and Haydn Society, 1841.

It is a matter of great regret, that the musical lectures commenced by the Handel and Haydn Society in 1841, were not continued. Commenced as they were on such broad and honorable principles, and by a society richly able to carry out a comprehensive plan of operations, it is indeed a pity that they had not gone on, and we fully believe, that in a few years their stand would have been as high, as their reputation is now as a musical society. The plan was excellent and could not have failed to have succeeded, had it been carried out, viz: of employing the best talent to deliver lectures and give instructions in the various branches.

MR LEWIS MARSH, of Rhode Island, will please act as Agent in the vicinity in which he resides, on the terms of arrangement by our traveling Agent, Mr Lyons.

CATALOGUES! Catalogues! Will our friends have the kindness to send us Catalogues of the Literary Institutions they can spare?—Of Colleges, Academies, &c. Many of our readers are deeply interested in the subject of education, and we shall with pleasure always notice all Institutions irrespective of sentiment or party.

POLITICS. For two months past, until a week or two since, politics have engrossed a great deal of time and attention. Bands have been well patronized; nor has it made so much matter who was Whig or Democrat in this respect, but who could make the most noise.

Round for Four Voices.**Ladies Department.****The Irish Wife.**

A lean, pale, haggard looking man, so striking a contrast to the Kerry farmer, as to be absolutely startling, advanced to the table at which sat the patient and good tempered secretary of the society, and asked if his reverence would be in shortly? A pretty, delicate looking young woman, very scantily clad, but perfectly clean, was looking over his shoulder as he asked the question.

"I think I have seen you before, my good man," said the secretary, "and it's not many weeks ago."

"It was more his brother than he—it was, indeed," answered the haggard man's wife, curtseying, and advancing a little before her husband. He interrupted her.

"Don't try to screen me Nelly; I don't deserve it from you! See the way I beat her last night, gentlemen, on both arms, like a brute that I was."

"It wasn't you, dear," said the young woman, drawing her thin shawl more closely around her bruised arms; "it was the strength of the spirits did it, and not himself; he's as quiet a man as there is in the city of Cork, when he's sober: and as fine a working man; and he wouldn't hurt a hair of my head, barrin' he was in liquor."

The poor creature's affectionate appeal on behalf of her erring husband, was interrupted by the secretary again demanding if he had not taken the pledge before? "I did it, sir—stand back, Nelly, don't try to screen me. I came here and took it from Father Macleod—and God forgive me, I broke it too."

"I broke it last night, or rather all day yesterday, and"—"Never heed any more about it, James, dear," said the wife eagerly, "never heed telling any more about it. A man may be overtaken once, and yet make a fine Christian after all. You wouldn't be sending him from the priest's knee because he broke it once. When as I said before, it was his brother was in it, and not he, only for company."

"I had no heart to come this morning, only for her," said the husband; "she remembered his reverence, preaching about there being more joy in heaven over one like me, than ninety and nine good men. Oh! if she would but let me tell the wickedness of my past life, and the sin and shame that have followed me."

"It was the drink, James, it was the drink," reiterated the wife earnestly. "Do not be distressing yourself, for it was nothing but the drink—sure, when sober, there isn't a more loving husband, or tenderer father on Ireland's ground—and now you'll be true to the pledge, and it's happy we'll be and prosperous—for the master told me this blessed morning, that if he could depend upon you for soberness, you'd earn 25 shillings a week, and have the credit of a Monday man, and you will, James—you will—for my sake, and for the sake of the children at home."

"Ay," he interrupted, "and for the sake of the broken hearted mother that bore me—and for the sake of little Mary whom I crippled in the drink. O! when the sweet look of that baby is on me—her sweet patient look—I think the gates of heaven can never open to such a sinner."

While he made this confession his arms hung powerless by his side; and his pallid face lengthened into an expression of helpless, irreclaimable misery. The wife turned and burst into tears. Several evinced the quick sympathies of Irish natures, for they shuddered and murmured, "The Lord be betwixt us and harm, and look down upon them both!" The woman was the first to recover consciousness; impelled by a sudden burst of feeling, she threw her bruised arms round her husband's neck, recalling him to himself by all the tender phrases of Irish affection.

We can never forget the agonized earnestness with which the unhappy man took the pledge, the beautiful

picture of his gentle and endearing wife, as she stood beside him: or the solemn response that followed from a score of voices, "O, then, God strengthen thee to keep it." (Ireland, by Mr. and Mrs. S. C. Hall.

The Voice of Praise.

BY MRS. ABDEY.

The voice of praise! how sweet its tone
Sounds to its youthful ear,
When by attentive zeal 'tis won,
And heard from lips sincere.
When'er, dear child, thy friends reprove,
A sigh their grief conveys;
But cheering are their smiles of love,
And kind their words of praise.

O! then, this precious boon to gain
May'st thou unceasing try
Fresh stores of knowledge to attain
By patient industry.
Though pleasure's path be strewn with flowers,
Though blithe her festive days—
More peaceful are instruction's bowers,
More sweet the voice of praise!

Epitaph

In the Baptist Burying-Ground, at Tewksbury, in Gloucestershire.

Bold infidelity, turn pale, and die;
Beneath this stone four infants' ashes lie:
Say, are they lost or saved?
If death's by sin, they sinned because they're here;
If heaven's by works in heaven they can't appear.
Reason—O how depraved!
Revere the Bible's sacred page; the knot's united:
They died, for Adam sinned; they live, for Jesus died!

[Ch. Adc.]

Mother.

Of all the words in language, there's no other
Equal in gentle influence to mother!
It is the first name that we learn to love—
It is the first star shining from above!
It is a light that has a softer ray
Than aught we find in evening or day!
Mother!—It back to childhood brings the man,
And forth to womanhood it leads the maiden.
Mother!—'Tis with thy name all things began,
That are with love or sympathy full laden,
O! 'tis the fairest thing in Nature's plan,
That all life's cares may not affection smother,
While lives within the yearning heart of man,
Melting remembrance of a gentle mother!

[Clipped.]

A violet by a mossy stone,
Half hidden from the eye;
Fair as a star, when only one
Is shining in the sky.

CULTIVATION OF FLOWERS. The lovers of sweet flowers may derive advantage from the knowledge, that gravelly or sandy soils promote the secretion of aroma. Those flowers of perfume are natives of the sandy lands, Persia, Arabia, &c., and those in pots should therefore be supplied with sand or gravel.

SUPERB CAKE. The ladies of Hartford have invented a recipe for a superb cake, which is thus given:—Half a pound of butter, beat very light; one pound of sugar, six eggs, one pound of flour, half a pint of cream, half a nutmeg, and one lemon. Can't some of our ladies try it?

Instrumental.**Various Instruments.**

Towards the end of the sixteenth century, we find the VIOLIN indicated, in Italian scores, piccolo violini alla francese, which renders it probable that the reduction of the ancient viola to the present dimensions of the violin, took place in France. This instrument is tuned by fifths, and the superiority of its tone soon brought it into general use. Paganini gave it a character it never before possessed, and in the person of Ole Bull and Vieux Temps, it loses nothing by the death of its great master.

The VIOLA, reduced to four strings, and tuned a fifth lower than the violin, is the only one of its ancient family that the moderns have preserved. In the orchestra, it plays the contra alto part.

The VIOLONCELLO.—The bass viola, a difficult instrument to play, has now long been supplanted by the violoncello, the tone of which is more energetic, and fitted for orchestral effect.

The **DOUBLE BASS**, at the present day the foundation of the orchestra, was constructed in Italy, about the beginning of the eighteenth century. It is furnished with three thick strings, which give the octave below the violoncello. In France, this instrument is tuned by fifths, which renders the execution extremely laborious; in Italy, Germany and England, it is tuned by fourths.

The **GERMAN FLUTE**, which, like wind instruments in general, was defective in many notes, has had its imperfections corrected by keys, which have given the power of executing many passages, which were impossible upon the ancient flute. While, however, its scale has been extended, and this facility gained, the multiplicity of keys is embarrassing to a performer, as well as injurious to the tone of the instrument. Naturally the flute is in the key of D, but it may be played in any other key. For particularly piercing effects, composers sometimes use an octave flute, or piccolo; for instance, in imitation of the wind in a tempest.

The **BASSOON**, which belongs to the Oboe species and forms its bass, was invented by Alfranio, a Canon of Pavia, in A. D. 1539. Its compass is about three octaves and a half, from the Bb under the bass clef upwards.—The principal defects of it, which are more or less apparent, according to the skill of the performer, are in its lower part, where the sounds are too flat compared with the upper notes. The bassoon is perhaps the most effective wind instrument of the orchestra, and fills various offices in the harmony, sometimes bass. In Germany, a large species of this instrument, called the double bassoon, contra fagotto, is sometimes used, and gives the octave below; but, it is extremely difficult to play, and requires a very robust constitution.

The **ENGLISH HORN** forms the contra alto of the oboe, and, on account of the length of its tube, it extends a fifth lower. The tone is wailing and plaintive, and fitted for slow movements. Mozart has employed these horns in the Requiem. [World of Music.]

JUVENILE.

A Child's Prayer.

Oh God, may thoughts of Thee depart,
At night the latest from my heart,
And in the morning first arise
To Thee in grateful sacrifice.

And from the morning's early light
Until the darkened shades of night,
May thoughts of Thee inspire my heart,
Well to perform my humble part.

And when my days and nights are o'er,
And I shall wake to sleep no more,
Then may my soul delighted rise
To serve Thee better in the skies.

General and Miscellaneous.

PROFESSIONAL MEN AT THE WEST. A letter writer in the *Journal of Commerce*, writing from Galena, says that all the western towns and villages are overstocked with lawyers, doctors, and what are called merchants, but who are in fact only traders. He says that at St. Louis there are only forty lawyers who have any business, and that over one hundred have no visible means of employment. The same he says, only to a greater extent, is the fact with physicians. The writer then makes some remarks on the proneness of our people to make their sons lawyers, physicians, or ministers, and he thinks, as we do, that giving children good trades, is not only far better for the interest of society, but is infinitely better, nine cases out of ten, for the individual himself. Professional fees, except after the acquisition of a reputation, are small, very small, in comparison to the expenses, necessarily, of a professional man. And a young lawyer, or doctor, for the five years after he commences for himself, unless under extraordinary and peculiar circumstances, cannot earn even as much as a journeyman, in almost any mechanical pursuit, and as to the respectability of the position, there is no choice, for the time has gone by, when, in a social position, the person who gains a livelihood by the labor of his hands in an honest trade, is not on a par with the occupant of an office of law or medicine.

The Bible. According to a letter published in the *Monthly Extracts* of the British and Foreign Bible Society, 600 Roman Catholic inhabitants of Tillefard, in France, have been induced, by the simple reading of the Scriptures circulated by the society's agents, to embrace the Protestant evangelical religion. [Morning Star.]

Hints to School Teachers.

Keep good order, but be not tyrannical and overbearing.

For keeping good order, strive to obtain the love and respect of your scholars, and you may then lead them at your pleasure.

Govern chiefly by reason and persuasions.

Never strike a scholar in passion, nor punish more than is absolutely necessary.

Be very careful that you use no partiality.

Be patient in the discharge of all your duties.

See that what is learned, is learned perfectly.

In reading, let the inflections of the voice be perfectly natural.

Never let anything pass unexplained, which you have the least reason to think the scholar does not perfectly understand.

The last thing mentioned has been grossly neglected by most teachers, so that many a youth has understood nothing of much that he has committed to memory until his ripper judgment comprehend it.

As there are consequences depending upon the manner of rearing the tender minds as lasting as eternity, it is highly important that every teacher should feel that he is forming characters for another world, and his example, his precepts, and all his actions, will have an important bearing upon the future destiny of his pupils. [Relig. Intelligencer.]

NEW YORK POST-OFFICE. The N. York American states that the Post-master General assisted by the New York merchants, have obtained a lease of the Middle Dutch church in Nassau street, between Cedar and Liberty street, for a Post-Office in lieu of that now in the Park. The Post-master General was unwilling to allow more than four thousand dollars per annum for the church, and as the Trustees asked five thousand, and upon these terms offered the building for five years, the merchants took upon themselves to raise the balance, and at once the five thousand to cover the deficiency for the whole term of the lease were subscribed.

"SWEET CHIMES." How ravishing to the senses must be such strains of ethereal sounds as described below! We can scarce imagine anything in music's world that could be more delightful. Thus says a letter writer of N. York:

"The great talk among the gossips is the 'Bell Ringers' who came out at Niblo's last night. It comprises seven performers, who ring forty-two bells, with which they produce strains of melody, the descriptions of which would not be believed. Suffice it to say, that with dinner bells they perform marches, airs, symphonies and overtures, with all the effect of an orchestra; strains soft as from an Aeolian harp, up to the deep roll of the Bass Drum, are given with most startling effect."

Canada.

A revolution is and has been brewing in the Canadian Provinces. They are uneasy and restive under the yoke. Two parties exist, one in which a separation from the mother country and setting up for themselves. The spirit of '76 has been too much inhaled for the Canada's to remain much longer British Provinces. Speed the day.

A Picture of War.

A lecture on the horrors of war was lately delivered in London, in which the lecturer, alluded to the various wars in which Great Britain had been engaged, stated to the effect that from the commencement of the war of the British Revolution, to establish William the Conqueror, on the British throne, down to the war against Napoleon for the restoration of the Bourbons, the sum of £1,437,000,000 had been spent, and 3,910,000 human beings sacrificed; that out of every shilling earned by the poor man, sixpence went to pay the national debt, which was for the purpose of carrying on the war! [Teacher.]

ANOTHER BIG GUN. Another "big gun" has been manufactured for the Steam Frigate Princeton, and has lately been taken on board at New York.—There is said to have been heavier charges fired from her than the "Peacemaker," which exploded at Washington about a year ago.

A Millerite in Philadelphia, named J. T. Hough, tailor and draper by trade, closed his store and placed the following placard on his shutters: "This shop is closed in honor of the King of kings, who will appear about the 22d of October. Get ready, friends to crown him Lord of all."

Atheistical process of Creation.

The following is from Dr. Beecher's Lecture on Infidelity. We recommend it to the careful attention of all who may be tainted with the notion that there is no God in Heaven.

"The fortuitous concourse of atoms, produced by a human skeleton, around which with kind affinity came the sinews and muscles and the their place.

The lungs for breathing, and the arteries and veins to carry around the vital fluid offered their aid. The nervous system, semi-animal and semi-spiritual, took its middle place to screen both soul and body.

The skin thin velvet covering over the whole. The eye lit itself up the moment it was wanted, furnished with a ligament to tie itself in. This made a beautiful animal only, but a thinking machine passed by, consented to stop and try its product of chance. It took its place and has continued to work with surprising accuracy though latterly it needs many repairs."

REMARKABLE REPEATING WATCH. In the Academy of Sciences at Petersburg, in Russia, is a repeating watch about the size of an egg. Within is represented the Redeemer's tomb, with the stone at the entrance, and the sentinels; and, while a spectator is admiring this curious piece of mechanism, the stone is suddenly removed, the sentinels drop down, the angels appear, the women enter the sepulchre, and the same chant is heard which is performed in the Greek church on Easter eve. [Ibid.]

GREAT GALE AT BUFFALO. Immense damage has been done at Buffalo by a recent gale, which raised the water of the Lake about 12 feet, doing great damage to the city, and drowning a number of individuals in their beds. Steamboats and vessels of different kinds have been disabled, blown on shore, and many lives lost. Indications of the approach of something uncommon were discovered by the barometer of the Academy.

TEMPERANCE. Mr. Gough is lecturing to crowded houses, and the cause seems to be onward, though there is an immense amount of alcohol sold and drank in various forms at the present time.

Tea, Coffee and Sugar. Tea and Coffee can well be dispensed with; but sugar is nutritious. It may be dispensed with, but it is not true that it is useless as an article of food.

Advent. All the periods set by our Advent brethren are past, and the world continues. Let none exult. Let none despair. Let us all now come up to the work of saving a world from ruin.

The Pope's Bull against the Bible has inspired the 'Christian Alliance' with new zeal, and \$250 have recently been subscribed in the city of New York, by Italians themselves, to supply their countrymen with the Scriptures. 'The wrath of man praises God.'

Thanksgiving in New York. Gov. Bouck has appointed Thursday, Dec. 12, as a day of Public Praise, Prayer and Thanksgiving in the State of New York.

Rhode Island Thanksgiving. Gov. Fenner, of Rhode Island, has issued his proclamation in compliance with a resolution of the General Assembly, appointing Thanksgiving on the 5th of December.

POTATO CROP. The crop of potatoes in Maine is as good as it has been for several years. In New York, potatoes are nearly all worthless. A scientific investigation of the cause of disease in potatoes in Europe, has thrown but little light on the subject. It is thought that it can be avoided by planting potato balls. It is believed that the plant has degenerated by planting the root.

PRESIDENT. It is altogether probable that Mr. Polk will be President of the United States. We hope he will favor the cause of music.

A musician a long time ago, in giving notice of an intended concert at Cleveland, Ohio, says, "a variety of other songs may be expected, too tedious to mention."

BAD SENTIMENT. The evil effects of bad sentiment in music may not be seen or felt immediately, but, like malaria inhaled in the sunshine, it will prove destructive.—Like poison taken in Nectar, it may be sweet to the taste, but still it is poison, and will work its deadly influence!

H. "All animals, however furious, appear delighted with music; which affects them differently, according to their several dispositions. Birds are even fascinated by the upper notes of a fine voice, and at all times we find such as have agreeable notes of their own, peculiarly attentive to every pleasing succession of sounds."

"Many varieties of living creatures I saw in Grand Cario," says Blunt, "but the most ingenious was a nest of serpents, of two feet long, black and ugly, which, when their keeper came to handle them, would not permit him, but ran away and hid themselves in a hole. Then he would take up his cittern and play upon it; and the serpents, hearing the music, came all crawling to his feet, and began to climb upon him, till he gave over playing, then away they run as gain."

Music is almost the only branch of education, aside from divine truth, whose direct tendency is to cultivate the feelings.

NOTICES

The Musical Repository, being a Collection of Popular Music, principally Original, and adapted to the use of Sabbath Schools and other Juvenile Institutions. By Samuel Ashmead, Philadelphia. Published by James Harmsworth, and for sale at the Book Room, 200 Mulberry-street, N. Y. Price 25 cents.

Many of the original pieces are by brother Ashmead himself, and will be highly appreciated. The selections also are good. The work is well printed, and in a convenient form for little choirs; and, to aid the young beginners, the author has given 16 pages of plain, simple, easy instructions, well adapted to classes and schools.

(*Christian Advocate and Jour.*)

The Crisis, a pamphlet of 78 pages, being an appeal to our countrymen on the subject of foreign influence in the United States. By the Executive Committee of the American Republican Party of the city of New York.

This is a well written pamphlet, and contains a fund of facts and arguments worthy the consideration of all parties.

ONLY LOOK

At our List of Writing Books.

Pennmanship, or the beauties of writing exemplified in a variety of specimens, practical and ornamental, published by Jas. French, 79 Washington Street. This is a large octavo of 21 pages of splendid copperplate examples of various kinds of writing, ornamented with birds, pens, flourishes, and all kinds of alphabets—very useful for all teachers and persons wishing to copy from the best specimens of penmanship.

French's Practical Writing Book, for the use of schools and Academies, in three numbers. On a new and highly approved plan, with a copy for each page. By Jas. French, 79 Washington Street. Each of these three numbers has ample directions for copying the examples therein contained. They are a progressive series of books for scholars in writing and it is saying perhaps enough—that we consider them excellent.

Mr. French gets out also a variety of Memorandum and Blank books, almanacs on the covers, etc.

Piano Forte Music.

Three Admired Gems, from the Opera of La Norma. Arranged by F. Burgmuller; Boston. Published by O. Ditson, 135 Washington street. Four pages marked for fingering—just enough for a fine lesson in the third quarter. First Air in C, second in F, the last in C. The music is sweet and beautiful. We recommend it to learners and to teachers.

Drawing Room Polkas, arranged for the Piano Forte. Published by O. Ditson, 135 Washington street. Three pages of music, being two Polka Dances. The music is very classical and refined, very good and rather difficult. Both of them written in the key of C. A vignette in tiptoe fashion—a lady and gentleman, &c.

Oh! Boatman row me o'er the Stream. A DUETT.—Words and Melody by Mrs. Dix Sullivan. Arranged by Edward J. L. White. 135 Washington street. This is a sweet and beautiful song—pure and excellent sentiment—3 pages—key of G—easy accompaniment—and a flowing, sweet melody. Mrs. Sullivan will do well to try again.

The King of the Sea. Written by Edward J. Gill.—Music by E. Ransford. Published by O. Ditson, 50 cts. net. Written in G—3 pages, and a grand song for a gentleman to sing on any occasion. Accompaniment rather difficult, but quite within the ability of a tolerable player. The vignette exhibits a shipwreck scene. This will doubtless be a popular concert piece.

Notice.

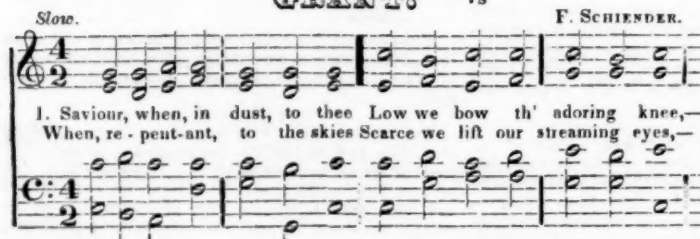
FINISHING OUT OLD SUBSCRIBERS. Subscribers who commenced any time during volume three, will be supplied with the numbers of volume four, so as to give them 24 numbers in all. No notice will be taken in the change of price for those who have previously subscribed and paid.

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At the Lowest Prices!!

GRANT.

78

F. SCHIENDER.



O, by all thy pain and woe Suffered once for man be-low,
Bend-ing from thy throne on high, Here us when to thee we cry.

2. By thine hour of dark despair;
By thine agony of prayer;
By the cross, the nail, the thorn,
Piercing spear, and torturing scorn;
By the gloom that veiled the skies
O'er the dreadful sacrifice,—
Jesus, look with pitying eye;
Listen to our humble cry.

REMEMBER

That \$1,50 cts. can be sent in a letter as well as a single bill.—
The better way will be to take two copies and send \$3.

GLEES for the million are ready
and selling, neatly got out on stout paper, 24 pages of the finest glees, most of which are new in this country. See two pages in this number. Orders directed to H. W. Day, Boston, promptly attended to. \$1,50 cts. per dozen.

ADVERTISEMENTS.

SACRED MUSIC.

NO. 1, of the BOSTON SACRED HARMONY, or New England Collection of Church Music, of 64 pages, containing new, original and select Hymns, Tunes, Anthems, Motetts, Sentences, Services, Chants, etc. etc. Designed for the use of all religious denominations, adapted to every occasion of public worship or private devotion, and suitable for Singing Schools and Societies, to be completed in six numbers. The publishers object in issuing the above work in numbers, is in order to supply Choirs and others with such quantity of new music as they may want from time to time rather than a large volume which becomes old before half its contents are made use of. Edited by T. Bissell, Boston.

Published at KEITH'S MUSIC PUBLISHING HOUSE, 67 & 69 Court Street. For sale also by all the principal Music and Book dealers throughout the United States. Price \$3,50 per doz., single copies 37 1-2 cts.

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In an instant, as it were, upon the shining silver surface, is portrayed, the laughing countenance of joyous youth, with all its expressive sweetness and ruddy freshness. From the most aged to the very child, it is equally applicable as the unerring delineator of life. Delay not then, as opportunity shall present, to secure 1, 3, or 6 of these mementos of life, which, under the trying circumstances of finally separating friends, no price can purchase.

Apparatus of the most approved construction, together with stock of first quality, and instruction furnished to order.

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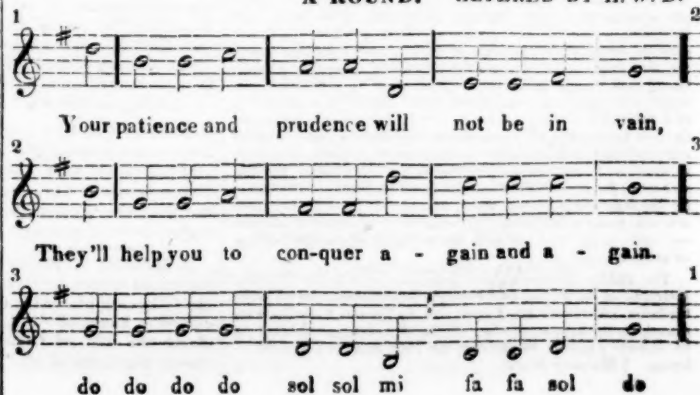
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3. By the deep, expiring groan;
By the sad, sepulchral stone;
By the vault whose dark abode
Held in vain the rising God.—
O, from earth to Heaven restored,
Mighty, re-ascended Lord,
Saviour, Prince, exalted high,
Hear us when to thee we cry.

Your Patience and Prudence.

A ROUND. ALTERED BY H. W. D.



do do do do sol sol mi fa fa sol do

MUSICAL GEMS, BY J. B. PACKARD, AND S. HUBBARD.

When Shall We Meet Again?

J. B. Packard.

TENOR.

1. When shall we meet again? Meet ne'er to sever! When will peace wreath her chain
1st & 2d TREBLE.

2. When shall love freely flow, Pure as life's river? When shall sweet friendship glow,
BASS.

Round us for-ev-er. Our hearts will ne'er repose, Safe from each blast that blows In
Changeless for-ev-er! Where joys ce-lestial thrill, Where bliss each heart shall fill, And

3. Up to that world of light,
Take us, dear Savior!
May we all there unite,
Happy forever!
Where kindred spirits dwell,
There may our music swell,
And time our joys dispel—
Never—no, never.

4. Soon shall we meet again,
Meet, ne'er to sever;
Soon will peace wreath her chain,
Round us forever.
Our hearts will then repose—
Secure from worldly woes;
Our songs of praise shall close—
Never—no, never!

Woodland.

From Church Harmony. N. D. GOULD.

TENOR.

1. There is an hour of peaceful rest, To mourning wanderers given; There is a joy for
1st & 2d TREBLE.

2. There is a soft, a downy bed, As fair as breath of even; A couch for weary
BASS.

3. There is a home for weary souls, by sin and sorrow driven; Where tossed on life's tem-
souls distressed, A balm for every wounded breast—'Tis found above,—in heaven.
mortals spread, Where they may rest the aching head, And find re-pose,—in heaven.
pestuous shoals, Where storms arise and ocean rolls, And all is drear—but heaven.

4. There faith lifts up the tearless eye,
To brighter prospects given;
It views the tempest passing by,
Sees evening shadows quickly fly.
And all serene—in heaven.
5. There fragrant flowers immortal bloom,
And joys supreme are given;
There rays divine disperse the gloom;
Beyond the dark and narrow tomb,
Appears the dawn of heaven.

Kedron.

S. Hubbard.

Moderato.

TENOR.

Thou sweet gliding Kedron, by thy silver stream, The Savior at midnight, when moonlight's pale beams,
1st & 2d TREBLE. [Shone,

BASS.

bright on the waters, would frequently stray, And lose, in thy murmurs, the toils of the day.

2. How damp were the vapors that fell on his head;
How hard was his pillow, how humble his bed;
The angels, astonished, grew sad at the sight,
And followed their Master with solemn delight.
3. Oh garden of Olivet, thou dear honored spot,
The fame of thy wonders shall ne'er be forgot:
The theme most transporting to seraphs above;
The triumph of sorrow,—the triumph of love!
4. Come saints and adore him; come bow at his feet!
O, give him the glory, the praise that is meet;
Let joyful hosannas unceasing arise,
And join the full chorus, that gladdens the skies.

Here is no Rest.

Newly Arranged and Harmonized by J. B. Packard.

TENOR.

1. Here o'er the earth as a stranger I roam, Here is no rest, here is no rest. Here as a pilgrim I
1st & 2d TREBLE.

BASS. My heart doth leap while

End. D. C. to 2d line.

wan-der a-lone, Yet I am blest, I am blest, For I look forward to that glorious day,
When sin and sorrow shall van-ish a-way,
hear Jesus say, There, there is rest, there is rest.

2. Here fierce temptations beset me around; Here is no rest, here is no rest;
Here I am grieved while my foes me surround; Yet I am blest, I am blest,
Let them revile me, and scoff at my name,
Laugh at my weeping—endeavor to shame;
I will go forward for this is my theme; There there is rest, there is rest.
3. Here are afflictions and trials severe; Here is no rest, here is no rest;
Here I must part with the friends I hold dear; Yet I am blest, I am blest.
Sweet is the promise I read in his word,
Blessed are they who have died in the Lord; [is rest.
They have been called to receive their reward;—There, there is rest, there
4. This world of cares is a wilderness state; Here is no rest, here is no rest;
Here I must bear from the world all its hate; Yet I am blest, I am blest
Soon shall I be from the wicked released,
Soon shall the weary forever be blest.
Soon shall I lean upon Jesus' breast—There, there is rest, there is rest.

OH! COME AWAY.—GLEE.

From *Glees for the Million*.

Allegro. Solo voices *m*. Repeat chorus *ff*.

Sopr. 1. Oh! come, come a-way, from la-bor now re-pos-ing, Let bu-sy care a-while for-bear, Oh! come, come away.

Alto. 2. From toil, and the cares on which the day is closing, The hour of eve brings sweet reprieve, Oh! come, come a-way.

Tenor. 3. While sweet Phi-lo-mel, the wea-ry trav-'ler cheering, With evening songs her note prolongs, Oh! come, come a-way.

Bass. 4. The bright day is gone, the moon and stars ap-pear-ing, With sil-ver light il-lume the night, Oh! come, come away.

Solo Voices *p* Chorus *ff*

Come, come, our social joys renew, And there where Trust and Friendship grew, Let true hearts welcome you, Oh! come, come away.

Oh! come where love will smile on thee, And round its hearth will gladness be, And time fly mer-ri-ly, Oh! come, come away.

In an-swering songs of sym-pa-thy, We'll sing in tune-ful har-mo-ny, Of Hope, Joy, Lib-er-ty. Oh! come, come away.

Come, join your prayers with ours, address Kind Heaven, our peaceful home to bless With Health, Hope, Happiness. Oh! come, come away.

GLEE FOR THE FOURTH OF JULY.

From *Glees for the Million*.

MUSIC ARRANGED FROM S. WEBBE.

THE WORDS COMPOSED EXPRESSLY FOR THIS WORK, BY O. W. WITHINGTON, Esq.

The First Repeat may be sung as a Quartette or Chorus.

Sopr. and Alto.

Tenor and Bass.

1. From hearts up-lift-ed, strong and yet low-ly Swells our sweet anthem upward to the sky, } Long years have
Giv-ing a trib-ute well earned and ho-ly, To those, for freedom who could live and die. }

2. From hearts though glad, yet full of deep e-motion, Loud-er our chorus proud-ly let us raise, } Tho' years are
Till earth and sky, and th' up-heav-ing o-ccean, Shall ech-o back to us a nation's praise. }

Chorus. *f*

van-ish-ed, yet they come be-fore us, Heroes, whose fame shall never pass a-way! While the bright flag of lib-er-ty waves
van-ish-ed, freedom still shall move us To the glad paths our fathers trod of yore, And while her star is shin-ing bright a-

ff

o'er us, Whose cherished mem'ry nev-er shall de-cay, ne'er shall decay, ne'er shall de-cay, ne'er shall de-cay, ne'er shall de-cay.
bove us, U-nion and truth we'll guard for ev-er-more, for - ev - er more, for - ev - er more, for - ev - er more.